

Julia
Hemrick.Thomas
Chalmers.

World Renowned Artists

Singing and Playing In Unison With

The NEW EDISON

Read What the Music Critics of the leading Newspapers of the United States say in their NEWS not ADVERTISING columns. Can you fully appreciate the great weight of this evidence. These criticisms are unbiased.

What The Critics Say

THE MUSIC CRITICS OF:

The Boston Herald, The Toronto News,
The Boston Transcript, The Milwaukee Evening
The Boston Journal, Wisconsin,
The Philadelphia Inquirer, The Milwaukee Germania
The Philadelphia Ledger, Herald,
The New Haven Evening The Chicago American,
Register, The Albany Journal,
The New Haven Journal The Albany Argus,
Courier, The San Diego Union,
The Cleveland Leader, The Omaha World-Herald,
The Detroit Free Press, The New York Musical
The St. Louis Globe-Democrat, America,
The St. Louis Republic, New York Tribune,
The Los Angeles Times, New York Evening Mail,
The Los Angeles Tribune, New York Globe,
The Denver Times, New York Morning
The Toronto Globe, Telegraph,
Pittsburg Leader,
Brooklyn Daily Eagle,
and over one hundred other newspapers throughout the United States, agree that it is impossible to distinguish Edison's Re-Creation of the human voice from the original.

WONDERS OF LATEST EDISON MACHINE SHOWN

"Musical artists sang and played duets with themselves at a private demonstration of the reproducing qualities of the latest Edison sound-reproducing instrument held yesterday afternoon at Horticultural Hall. . . . At times the artists stopped, and it was difficult, and in most instances impossible, to tell when the singer was not still singing. Except for the volume of sound, the reproduction was as perfect as the original interpretation. Miss Christine Miller, contralto, pleased with a number of selections sung as duets with herself. . . ."

—Philadelphia Ledger, September 18, 1915.

CHALMERS' REMARKABLE RECITAL

"What was probably the most unique recital ever heard in this city was presented at Foresters' Hall Friday evening before a capacity house, when Thomas Chalmers, baritone of the Boston Opera Company, sang two duets with himself. This was accomplished with the aid of an Edison Diamond Disc Phonograph, the object being to demonstrate with what absolute fidelity Mr. Edison has succeeded in re-creating music. . . . A pause here and there in the selection, permitting the phonograph to continue alone, served to demonstrate the truthfulness of the tone to the audience more forcibly than words ever could. . . . Arthur Ely gave a very artistic rendering of Schubert's 'Ave Maria' in unison with the Edison Diamond Disc Phonograph, and that Mr. Edison has succeeded in faithfully reproducing the violin tone was amply demonstrated. . . ."

—Globe, Toronto, October 22, 1915.



Arthur Middleton



Mlle. Verlet

What The Critics Say

MUSICIANS AND CRITICS MARVEL AT EDISON DIAMOND DISC

"Before an audience of well-known musicians and critics at Horticultural Hall, an unusual recital was given yesterday to demonstrate the surpassing qualities of the Edison Diamond Disc Phonograph. Artists from the Edison Studio were present and sang their own songs as they were played from the records. The experiments, which included the sudden halting of the phonograph or the singer so that the audience could not tell whether one or the other was producing the song, evoked considerable comment. . . ."

—Philadelphia Inquirer, September 18, 1915.

"The large audience of music-lovers who heard Christine Miller, the celebrated contralto, sing last night at the Victoria Theatre, in a tone-test recital, could not find adequate words to express their astonishment at the wonderful revelation of hearing the human voice match perfectly the re-created voice as developed through Edison's new achievement, the Diamond Disc Phonograph."

"Not a person in the audience was able to say whether Miss Miller was singing or the new Diamond Disc was playing, and all were convinced that the instrument is all that Mr. Edison claims for its absolute and true re-creation of the human voice."

—St. Louis Globe-Democrat, January 19, 1916.

"That Thomas A. Edison, the inventive wizard, has at last mastered the art of recreating the human voice was beautifully demonstrated last night at a recital at the Shubert Theatre when Christine Miller, the noted concert contralto, made her astounding test of singing in direct comparison with Edison's re-creation of her voice."

"Edison's Master-mind stands out supreme in this, his latest and favorite invention. Music's Re-Creation is Edison's new art."

Many in the audience leaned forward to catch some difference in the voices. But there was none to catch. Miss Miller's own beautiful voice, in all its flowing, pulsing variations, was being matched tone for tone by the instrument. Edison had scored another triumph, it was the idealization of this great man's genius."

"Not a tone, not a subtle color of her voice, varied in the slightest form from its Re-creation. It was a perfect blend of tone and beauty. The finest, most delicate variations of her voice were matched. It was as if two Christine Millers stood before the audience."

"That Edison has triumphed in this his newest invention cannot be gainsaid. He has met and matched the fairest music on earth. He has in truth brought forth Music's Re-Creation."

—New Haven Evening Register, February 1, 1916.

"The phonograph with a soul."—New York Globe, April 28, 1916.

"Demonstrated the truthfulness of the tone more forcefully than words ever could."—Toronto News, October 22, 1915.

El Paso Phonograph Co.

I. W. FOSTER, Manager